



For the most brilliant standards of print quality

ILFORD Papers

BROMIDE • PLASTIKA • MULTIGRADE

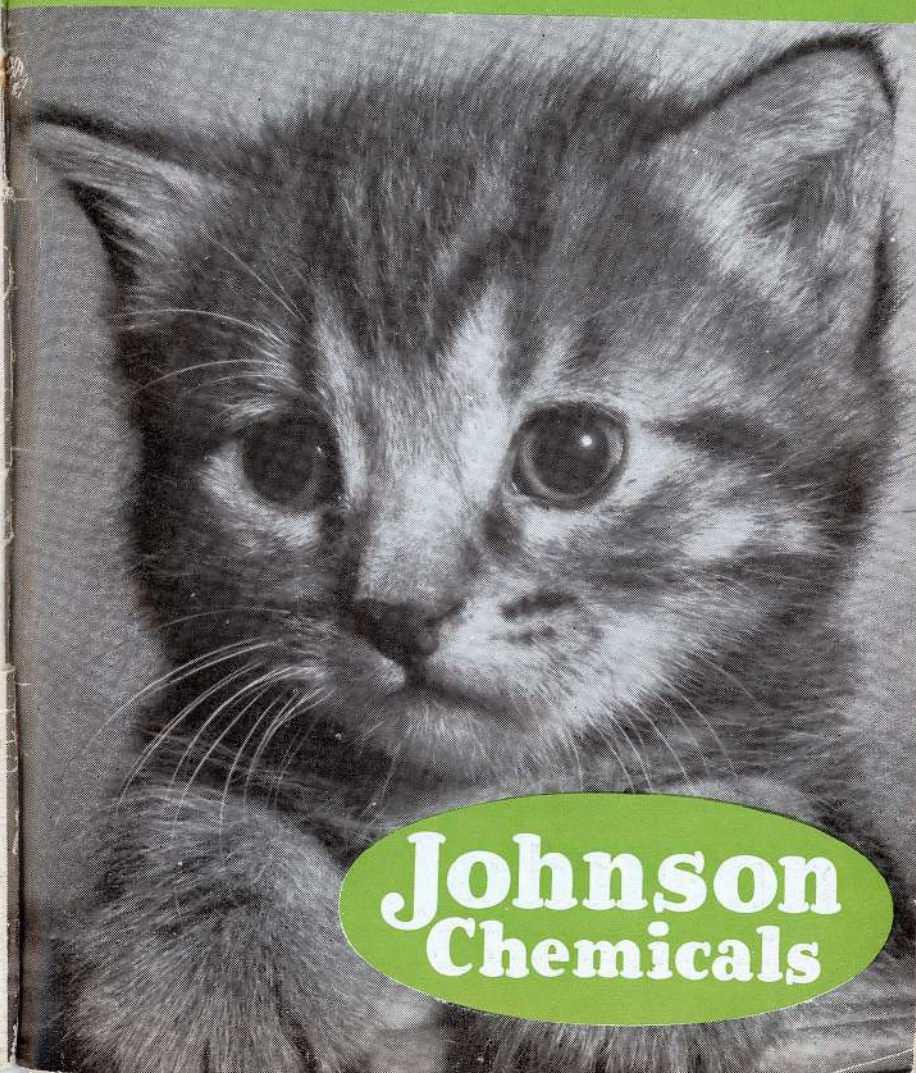
ILFORD LIMITED . ILFORD . ESSEX

Jakemans Ltd., Church Street, Hereford

1957
ANNUAL

The Little Man

The Photographic Magazine That's Different



**Johnson
Chemicals**



Isn't the colour wonderful!

It's a never-failing thrill . . . looking at pictures taken on 'Kodachrome' film. How rich the colour. How life-like. How brilliantly each picture evokes the mood of the original.

For lovely satisfying colour, always use 'Kodachrome'—the world's most famous, best-proved colour film.



One of the many ways of enjoying colour pictures—with the 'Kodaslide' Table Projector—is shown above. For details of 'Kodak' viewing and projection equipment and the Kodak Colour Print Service, see your Kodak dealer.

'Kodachrome' Film is made in 8-exposure rolls for the Kodak Bantam 'Colorsnap' camera, and other 'Bantam' cameras, and in 20- and 36-exposure cassettes for 35 mm. cameras.

It's Kodak for Colour

Kodak Ltd. Kingsway, London, W.C.2. 'Kodak' and 'Kodachrome' are registered trade-marks

Read what "Minicam" says
about the new

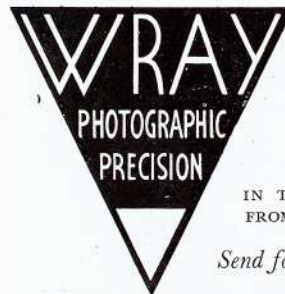
SUPAR

ENLARGING LENS



"Whilst on the subject of lenses, the Wray people have produced a real beauty for enlarging. It is a new "Supar" with click stops and the first thing I noticed was that the apertures are marked in the new light-values; that is to say, instead of f/4.5, f/5.6, f/8, f/11, f/16 and f/32 they are marked : 1, 2, 4, 8, 16, 32, so that each stop represents twice, or half, of the one next to it. But where this new "Supar" scores is in its absence from aberrations and using it wide open, at f/4.5, with a special diagram negative, the vertical lines in all corners at a magnification of 16 were perfectly upright and very sharp indeed. To make sure I wasn't fooling myself, I tried the same test with three other lenses, but with all these there was a slight convergence of the extreme verticals. Such a high standard of optical performance is rare with enlarging lenses, although most will give fairly good resolution when stopped down. I always advise using the best available lens for enlarging because you can use the finest lens in the world for taking the picture and then lose definition through using a mediocre enlarging lens which is rather like buying a Rolls and then running it on paraffin."

"GOOD PHOTOGRAPHY," August, 1956



ATTRACTIVE PACK OF CLEAR STYRENE
INCORPORATES SAFE-LIGHT LENS CAP

IN THE POPULAR SIZES 2 IN., 3¼ IN. AND 4½ IN.
FROM GOOD PHOTOGRAPHIC DEALERS EVERYWHERE

Send for illustrated leaflet and 16 pp. lens brochure

WRAY (OPTICAL WORKS) LTD. BROMLEY, KENT



Isn't the colour wonderful!

It's a never-failing thrill . . . looking at pictures taken on 'Kodachrome' film. How rich the colour. How life-like. How brilliantly each picture evokes the mood of the original.

For lovely satisfying colour, always use 'Kodachrome'—the world's most famous, best-proved colour film.



One of the many ways of enjoying colour pictures—with the 'Kodaslide' Table Projector—is shown above. For details of 'Kodak' viewing and projection equipment and the Kodak Colour Print Service, see your Kodak dealer.

'Kodachrome' Film is made in 8-exposure rolls for the Kodak Bantam 'Colorsnap' camera, and other 'Bantam' cameras, and in 20- and 36-exposure cassettes for 35 mm. cameras.

It's Kodak for Colour

Kodak Ltd. Kingsway, London, W.C.2. 'Kodak' and 'Kodachrome' are registered trade-marks

Read what "Minicam" says
about the new

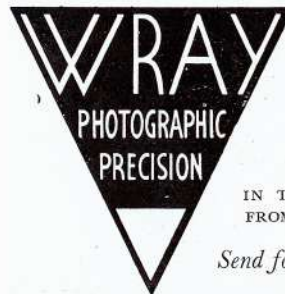
SUPAR

ENLARGING LENS



"Whilst on the subject of lenses, the Wray people have produced a real beauty for enlarging. It is a new "Supar" with click stops and the first thing I noticed was that the apertures are marked in the new light-values; that is to say, instead of f/4.5, f/5.6, f/8, f/11, f/16 and f/32 they are marked : 1, 2, 4, 8, 16, 32, so that each stop represents twice, or half, of the one next to it. But where this new "Supar" scores is in its absence from aberrations and using it wide open, at f/4.5, with a special diagram negative, the vertical lines in all corners at a magnification of 16 were perfectly upright and very sharp indeed. To make sure I wasn't fooling myself, I tried the same test with three other lenses, but with all these there was a slight convergence of the extreme verticals. Such a high standard of optical performance is rare with enlarging lenses, although most will give fairly good resolution when stopped down. I always advise using the best available lens for enlarging because you can use the finest lens in the world for taking the picture and then lose definition through using a mediocre enlarging lens which is rather like buying a Rolls and then running it on paraffin."

"GOOD PHOTOGRAPHY," August, 1956



ATTRACTIVE PACK OF CLEAR STYRENE
INCORPORATES SAFE-LIGHT LENS CAP

IN THE POPULAR SIZES 2 IN., 3¼ IN. AND 4½ IN.
FROM GOOD PHOTOGRAPHIC DEALERS EVERYWHERE

Send for illustrated leaflet and 16 pp. lens brochure

WRAY (OPTICAL WORKS) LTD. BROMLEY, KENT

OFFICERS AND COUNCIL, 1957-58

President : R. FARRAND, A.I.B.P., 5, Ashbourne Grove, London, N.W.7.
Hon. General Secretary : S. BERG, A.R.P.S., 11, Derwent Crescent, London, N.20.
Hon. Treasurer : R. P. JONAS, A.R.P.S., 78, Alleyn Road, London, S.E.21.
Past President : R. C. LEIGHTON HERDSON, F.R.P.S., 88, Elfindale Road, S.E.24.
Vice-Presidents : J. W. H. EVANS, 108, Ashgrove Road, Goodmayes, Essex.
H. G. ROBSON, 23, Spring Terrace, North Shields.

Representatives of Circle Secretaries :

DR. D. E. JARRETT. T. E. C. LEWIS. H. THOMPSON. G. A. TOOTELL.

Representatives of Ordinary Members :

H. C. KING, 93, Falconwood Road, Addington, Surrey.
D. H. KNIGHTS, 52, Danesbury Road, Feltham, Middlesex.
MISS M. ROSAMOND, 2, Grenfell Avenue, Mexborough, Yorkshire.
E. H. WARE, A.R.P.S., "High Beech," Woodbury, Exeter.

Assistants to General Secretary :

Large Prints : R. O. JENKINS, 54, London Rd., Gt. Tarpots, S. Benfleet, Essex.

Small Prints : S. H. BURCH, 12, Lambert Road, London, N.12.

Transparencies : J. W. MATTINSON, 45, Trafalgar Street, Carlisle.

Publicity & Recruiting Secretary :

T. LEWIS, 8, Knightscroft Avenue, Rustington, Sussex.

Circle.

CIRCLE SECRETARIES

1. H. THOMPSON, 16, Mary Road, Mill Hill, Deal, Kent.
2. J. B. BROOMHEAD, 38, Charnville Road, Gatley, Cheshire.
3. B. WOOTTON, 12 Sorbus Drive, Crewe, Cheshire.
4. DR. R. F. JAYNE, The Cottage, Talgarth, Brecon.
5. E. HILEY, 11, Carlisle Street, Gainsborough, Lincs.
6. S. POLLARD, 34, West Road, Weaverham, Cheshire.
7. J. RHODES, 50, Moor Avenue, Penwortham, Preston, Lancs.
8. J. R. BROADHURST, 75, Countess Street, Stockport, Cheshire.
- 9 & A/A. D. BRIERS, 55, Forest Lane, Harrogate.
10. H. R. WOOD, 32, Fordingley Road, London, W.9.
12. I. J. REES, A.R.P.S., 10, Walters Road, Bridgend, Glam.
14. G. E. PEARSON, A.R.P.S., 7, Arnold Avenue, Southwell, Notts.
15. J. WATTS, "Kelston View," Syston Common, Warrmley, Bristol.
- 16 & 25. F. E. RAMSDEN, 132, Cross Lane, Sheffield, 10.
17. W. J. PARSONS, 22, Edwyn Street, Leicester.
18. J. H. SIBLEY, "Beverley," Browns Lane, Formby, Lancs.
19. S. WATSON, 37, Windmill Lane, Hull Road, York.
20. L. H. HOBBS, "Hillcrest," Sandquay, Dartmouth, Devon.
21. G. A. TOOTELL, 1, Croxteth Road, Princes Park, Liverpool, 8.
22. J. W. H. EVANS, 108, Ashgrove Road, Goodmayes, Essex.
23. DR. D. E. JARRETT, 80, Townley Road, Bexley Heath, Kent.
24. T. E. C. LEWIS, 14, Lancaster Road, London, N.18.
26. C. E. JONES, 6, Penmaenisa, Penmaenmawr, N. Wales.
27. R. W. DONNELLY, 77, Holbourne Road, London, S.E.3.
28. E. HAYCOCK, 33, Osborne Road, Ainsdale, Southport, Lancs.
29. MISS B. WAGSTAFF, A.R.P.S., 1/21, Northwood Hall, Hornsey Lane, London, N.6.
30. V. P. DAVIES, 10, Rycroft Road, London, S.W.16.
31. G. C. BARNES, 2, Granville Road, Timperley, Altrincham, Cheshire.
32. J. B. INGRAM, 2, Priory Close, Bridgend, Glam.

The Little Man

THE OFFICIAL ORGAN OF THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

AFFILIATED TO THE ROYAL PHOTOGRAPHIC SOCIETY & CENTRAL ASSOCIATION

No. 38

1957 ANNUAL

THE LITTLE MAN SPEAKS

THE Year 1957 has brought no startling changes—not that any are to be expected or wished for—and there is no need to review events here as that has been done by the President in his annual address, reported on another page. One matter, however, is significant and worthy of further mention here: namely, the appointment of Mr. Trevor Lewis as Publicity and Recruiting Secretary.

In a club of nearly 480 members it is inevitable that there should be considerable coming and going, amounting to some 80 members a year. It has been suggested many times that one person should be made responsible for recruitment and for bringing U.P.P. to the notice of those likely to be interested in its activities. This has now been done and has already proved of value, but members should not think that there is now no need for them to introduce new recruits themselves. Personal recommendation and introduction has been and always will be the best method of adding to our ranks those to whom the club has most to offer and if the members of each circle were to introduce new recruits each year the recruiting part of Mr. Lewis' task would become merely one of allocation. YOU enjoy and benefit from belonging to U.P.P.; what better way is there to show your appreciation than by bringing in a photographic

friend? If your own circle is full, Mr. Lewis will probably be able to fit him or her in elsewhere.

It is only because of our large membership that we are able to offer its benefits at a subscription unchanged since 1946 and nowhere is this more marked than in the magazine. If there is sufficient demand, and if Circle Secretaries can be found, there is no reason why new circles should not be formed, thus bringing in more funds to meet ever-rising costs and assuring health and prosperity to

Your servant,

THE LITTLE MAN.

Contents

	Page
<i>Industrial Photography</i>	6
<i>Water-Bath Development</i>	12
<i>Copying with the Enlarger</i>	14
<i>Letter from Scotland</i>	17
<i>Look Wide</i>	22
<i>Gold Label Competition</i>	23
<i>C.A. Exhibition</i>	30
<i>Why not Bruges?</i>	33
<i>The A.G.M. and Rally</i>	38
<i>Obituary</i>	41
<i>Circle Reports</i>	42

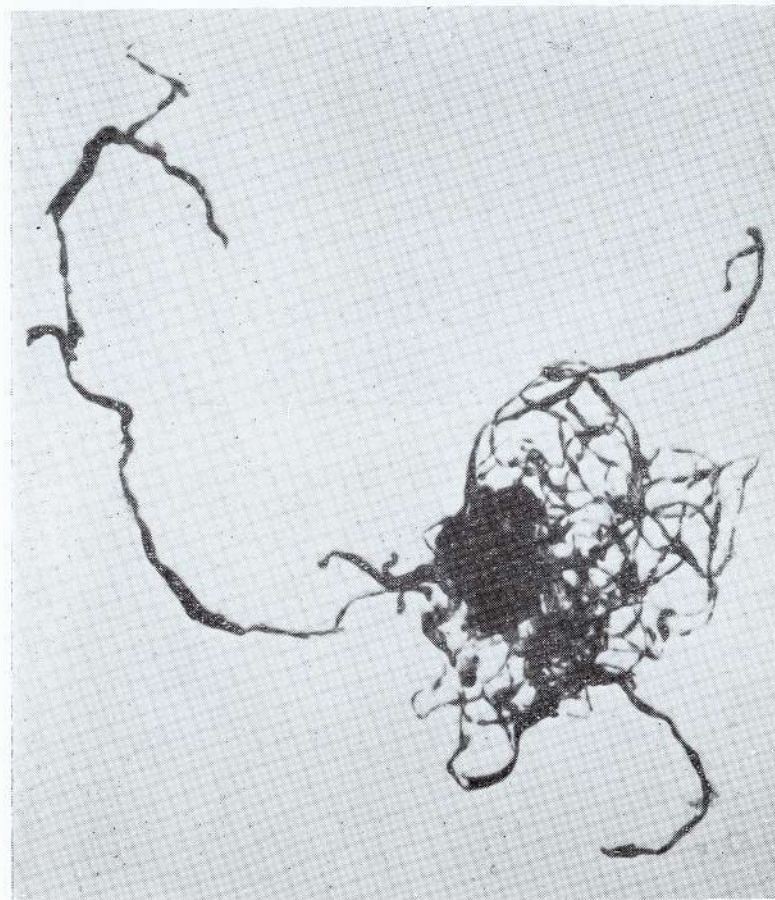
INDUSTRIAL PHOTOGRAPHY

by R. Farrand, A.I.B.P. (Circles 7 & 32)

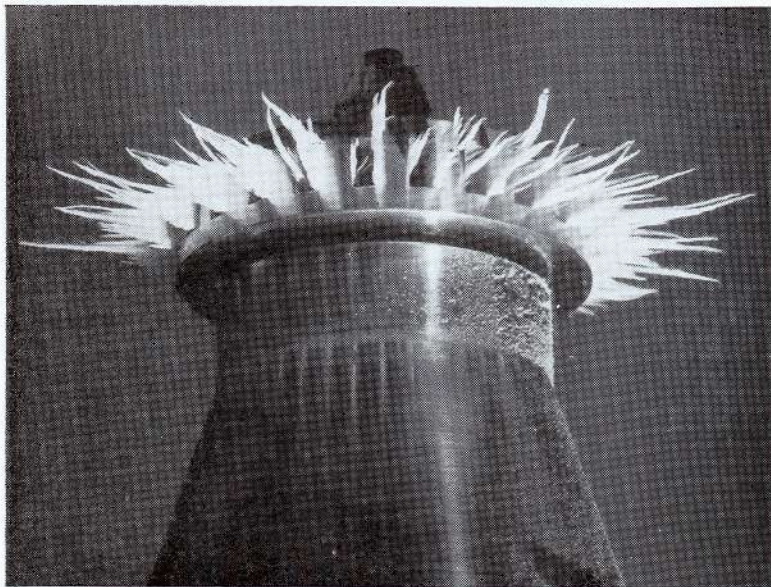
INDUSTRIAL PHOTOGRAPHY, sez our Editor. Write me an article about industrial photography, he sez. A chance, of course, would be a very fine thing, what with amusing the house, polishing the grass, decorating the car, chopping off the boys, watching portfolios, doing the television and—— but you know what it is like, we are all in the same boat and after all, there is always the office for a bit of quiet or, in my case, photography— industrial brand.

Well, how can I tell you about industrial photography. It is not one of those things that can be defined very easily, like “portraits” and “figure” or “landscape”. To each of us photography means something different, so my personal experiences are certainly different from everyone else’s and consequently fall short of the full range of applications of photography in industry. However, I suppose we can say that photography is of value to industry in three forms. Firstly and perhaps primarily, as a recording medium. This indeed is how it began. Sir John Herschel’s first glass negative, made in 1839, was a record of an industrial scene, and three years earlier than that J. B. Reade had made the first photomicrograph, and I seem to remember a story about a manufacturer of paints who had a photographic laboratory in Slough, about 1868, for recording changes in paint specimens. Photographic recording technique has several clear advantages which sometimes makes it more suitable than any other. The camera does not have to touch the subject being recorded. It cannot, therefore, interfere with its performance. Photography will provide incontrovertible evidence with far greater accuracy than could be obtained with a dozen human observers. Such observations are permanent and copies are easily duplicated and distributed over a wide area. Interpretation and exploitation of the results is another matter, and the expert, often a specialist in his own field, should be encouraged, guided, supported and briefed by the photographer. Typical examples of such applications :—the virtually automatic use of the photographic process by non-photographer technicians, such as recording aircraft instrument panels or cathode tube oscilloscope traces ; then photomicrography, when a higher level of skill by the photographer is required to handle over a thousand variations in technique,

and to retain the high resolving power of the instruments used ; optical microscopy provides magnifications up to 2,000 times, the electron microscope up to 100,000 times and although an image can be seen by eye, when the fluorescent screen is replaced by a photographic film results are obtained which are clearer, and are necessary to provide the permanent record.



Photographers will appreciate the value of electron-micrography from this example which is a 30,000 times magnification of a single grain in a developed negative image. (A KODAK PHOTOGRAPH)



High speed flash stops fast-moving subjects and allows action to be studied, as in this 1/8,000 second exposure of rotating nozzle extruding liquid.

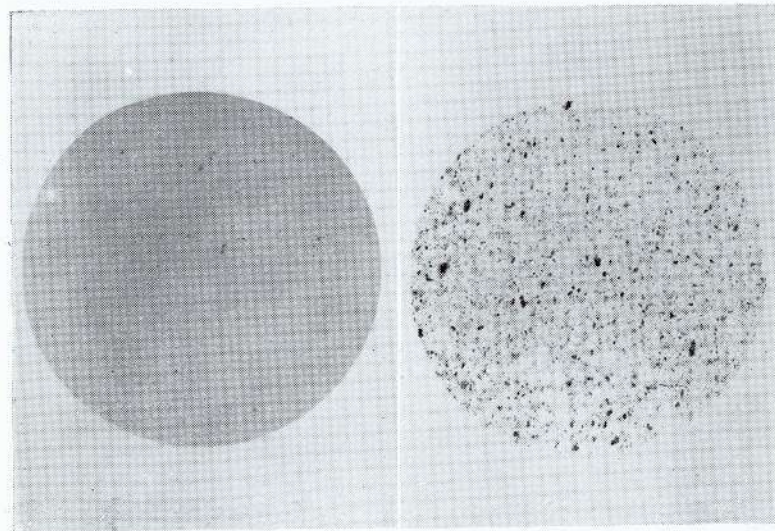
Approaching more to normal photography is macro-photography, which is a most fruitful field. Direct photography with an ordinary camera, about two or three times magnification on the negatives and subsequent enlargement reveals details more clearly than if actual specimens were examined, and greatly assists discussion, technical training and bones of contention.

From photomicrography and macrophotography, which are concerned with making little things bigger, to microphotography, to make small negatives of large things, which brings us to the field of document copying. The storage space occupied by documents can easily involve considerable capital outlay and never ending overheads. Photography can reduce this item by ten times or more, and the same or similar equipment is used for the reproduction of sketches, diagrams and photographs to illustrate reports and lectures, and generally aids the spreading of the gospel of knowledge. In another field there is the valuable application of photo-lifting and transfer-sensitising whereby drawings are transferred directly to metal and wood, when many

hours of hand scribing and checking are obviated.

Secondly, photography is of value as a tool, used by research, development and production technicians—the straight forward, intelligent application of the camera, by the photographer, to specific problems as an instrument in determining their solution. High-speed flash with exposures than can be as brief as one three-millionth of a second, and cinematography with taking speeds up to 6,000 frames/sec. which serve not only to illustrate and record techniques but to provide the means for the analysis of high speed action, are probably the most useful forms in this field.

To return to “straight” photography, the sensitivity of emulsions extends beyond the visible spectrum into the infra-red and ultra-violet regions, and when these sensitivities are used, or even when sensitivity is only confined to a narrow band of wavelengths, materials that are visually identical can be separated and their characteristics measured. The atomic geometry of many substances can be established from photographic records of X-ray diffraction patterns. In spectroscopy the photographic image is measured to obtain qualitative and quantitative analysis



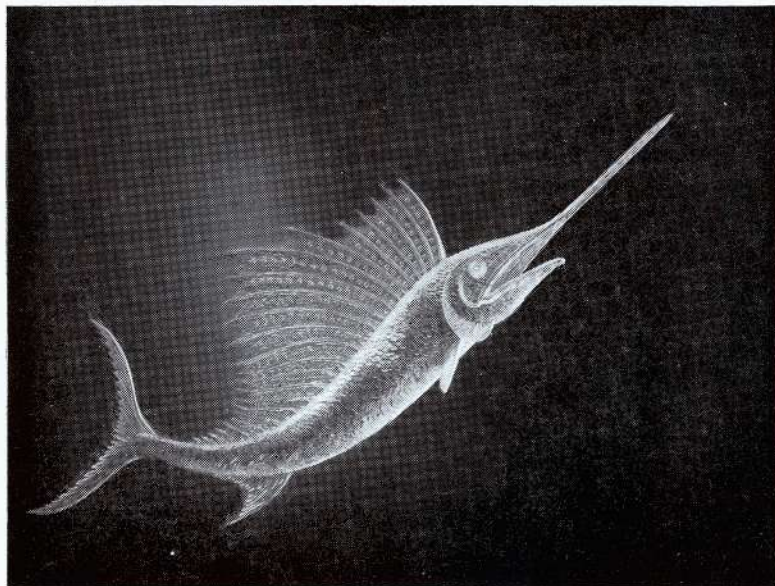
(A) *Unfiltered photograph of specimen produces visual appearance.*

(B) *Filters confine sensitivity to restricted wave-lengths when presence of impurities is clearly shown.*

of the material being examined. Radiography is another important application, permitting non-destructive inspection of specimens, castings, mouldings and welds. X-ray generators can now be replaced by radon or other artificial radio-active sources of power, this method being known as Gamma-radiography.

Techniques of photo-elastic strain analysis assist the engineer in solving problems of stress distribution, and photography can be used for recording temperature distributions. At about 1000° C. negative densities can be translated to temperature variations with an accuracy of three or four degrees. Lower temperature of 4/500 degrees can be recorded on infra-red emulsions.

Thirdly, photography is of value to industry in the commercial field. In sheer volume, of course, this type of photography generally preponderates. Photographs are used to illustrate lantern lectures, film strips for training, displays and advertisements, technical literature, works magazines and so on. For technical interest, complexity and sheer value, however, the boot is on the other foot.



*Deep engraving in perspex.
Detail of a fire screen by MAX MOFFAT.*

So what is this Industrial Photography? There is more to it than photographing machinery and buildings—we also take portraits, landscapes and studies with models, events with news value, accidents, and so on. But let me quote some of the trite sayings from other writers and lecturers on this subject:—

“Photography can arrest motion, capture an instant of time”, (make a millionth of a second last for ever!), or “can integrate the effect of passing hours”.

“With spectral sensitivity of 26 octaves photography can see, and measure, and record where the human eye cannot see”.

“Cinematography is a time microscope with a magnification of 800 times or more—and it can reduce time to an infinite degree”.

“The camera can be an eye—free from human limitations of reaction to danger, fatigue, climatic extremes and poisonous vapours”.

“The photographic record is easily transported and shown to many people, all of whom see exactly the same thing, and they can see it time and time again, until all disputes are settled”.

Wonderful? But these almost supernatural qualities of the photographic process are—True.

Progress in photography has always been dictated by the requirements of the largest user. In the early days of the general and widespread use of photography this was the amateur snapshotter. The photographic industry was built up on the snapshotter. Between the wars the largest user was the cinematograph industry—hence the developments in 35mm films. Since the war the largest user has been industry. The amount of photographic material now used for technical purposes alone is twice as much as that used for all purposes in 1939.

Finally, I must emphasise that if the full value of photography to industry is to be realised, the technical quality of the photograph itself must be very high, and the operator must have more than average experience coupled with a general knowledge of the sciences, otherwise (and this is a point too often overlooked when an inexperienced amateur is promoted to “works photographer”), otherwise results may be misunderstood, information that often appears unexpectedly will not be shown, and the information that is apparent will be confused and misinforming.

* * *

WATER-BATH DEVELOPMENT FOR NEGATIVES

by G. E. PEARSON, A.R.P.S., F.R.S.A. (Circle 14)

DEVELOPMENT of negative material by the water-bath method has been in vogue ever since the writer can remember, so fellow members will realise that it is of very great antiquity. It is probably the most effective way of dealing with subjects of excessive contrast, and especially architectural interiors where bright sunlight on columns and aisle pavements burns out all traces of detail, to say nothing of its distressing effects on the highly polished surfaces of wood and brass. It will not, however, cope with halation, although this is reduced to some extent.

The whole idea of the method is that the negative material, having been in the developer, is then removed from it and put into water. The highlights quickly use up the developer left in them whereas the shadows continue using it and build themselves up. This can only be effected by the water-bath method.

Either plates, cut films or roll films can be treated by the method, but here the assumption is that roll films are being used. The procedure is as follows :—

Load the tank in the usual way and then pre-soak the film for 5—10 minutes in water at 70°F.

Have ready the developer (I always use I D 11) and a jug of water, sufficient to more than fill the tank—both at 70°F.

Pour the pre-soak water away and then :—

1. Pour in the developer for 30 seconds.
2. Pour out the developer and pour in the water and leave undisturbed for 5 minutes.
3. Pour the water back into the jug and pour in developer for 60 seconds.
4. Pour out the developer and pour in the water for 10 minutes.
5. Pour out the water and pour in the developer for 60 seconds.
6. Pour out the developer and pour in the water for 10 minutes.
7. Pour out the water and pour in the developer for 30 seconds.
8. Pour out the developer and pour in the water for 5 minutes.
9. Pour away the water ; fix and wash in the usual way.

The same developer and water are used throughout the operation and the developer may be used for 4 or 5 films.

When in the *developer*, agitate for about 10-15 seconds.

No agitation when the film is in the water.

It all sounds rather complicated but if it is remembered that the times in the developer are 30, 60, 30 seconds and in the water 5, 10, 10, 5 minutes it is easy. Start counting the seconds immediately the tank has been filled with the developer and start pouring out the moment the required time has elapsed. For the water bath the times are, of course, less critical.

The method can be used for all types of negative material without alteration although the author generally uses a fairly slow pan. film of 27° Scheiner with a metol-borax developer (I D 11) and with the exposures always on the generous side yet *not* over-exposed. As I am not the proud possessor of an exposure meter no comparative exposure times can be given.

However, the overall results are soft negatives with full shadow detail which can be enlarged on to normal grade paper. Normal is in fact the only grade I ever use.

The method may seem long and, perhaps, tedious ; but the results pay ample dividends. Also there is a great saving of time and trouble when the enlarging stage is reached. The cost of stocking several grades of paper is completely cut out and variations of exposure when enlarging are reduced to a minimum. And in this day and age it is undoubtedly in the enlarging stage that the greatest monetary loss occurs.

* * *

VERB. SAP. After the judging of the Gold Label prints and slides, Dr. MacLennan remarked that with such talent available as had been shown in what he had just seen U.P.P. ought to walk away with the Switch Shield in the C.A. Exhibition. This, coming from the President of the C.A., is real encouragement and we shall hope to see 15" x 12" or 20" x 16" versions of all the Certificate winners and many of the Gold Label prints and slides coming in to the Exhibition Secretary in April for next year's show.

COPYING WITH THE ENLARGER

by F. E. RAMSDEN (Circles 16 and 25)

NO doubt most of you have been asked at some time or other to supply prints from a photograph, the negative of which has been lost or defaced. This has meant that the photo had to be copied or re-photographed. What a job that can be! Outside there is plenty of light but it cannot be controlled and is mostly top light. Indoors the problem is how to fix the lights where you want them. A focussing camera is an essential, and double extension, tripod, pan. head, etc., etc. soon make us wish we had never taken the job on.

Let us try a different system altogether. Let us reverse the process of enlarging. Instead of working from negative carrier to baseboard let us work from baseboard to carrier and make a negative from a positive. No shutter is needed; the lens remains open. The enlarger should be one with a fixed (or very nearly so) place for the negative and all the better if it will take a $3\frac{1}{2}'' \times 2\frac{1}{2}''$ plate. For lighting we must have a 75 watt bulb in a deep shade. This can be used in the hand, but it is better if two can be used, one on each side of the baseboard and pointing down at 45° . That's all we need, I think.

Recently Circle 25 celebrated its Hundredth Round. We decided that it must be put on record in some way and this is how it was done. One of our members is a draughtsman and designed the card you see in the illustration. It was in black ink on a card about $11'' \times 9''$ and I copied it with the enlarger. Here is the procedure step by step:—

1. An old $3\frac{1}{2}'' \times 2\frac{1}{2}''$ negative (scratched) was put in the enlarger carrier.
2. The drawing was placed on the baseboard, face downward.
3. Enlarger was switched on and the head adjusted to overlap the drawing about half an inch all round and focussed sharp.
4. With enlarger still switched on, remove negative from carrier and turn the drawing right side up, placing it in the centre of the beam. Then switch off. The enlarger switch is not wanted again and to avoid mistakes it is better covered up in some way.
5. Stop down the lens to about f/8 or f/11.
6. Two dishes were prepared, close at hand so that they could easily be used in complete darkness: one for developer (D 163 diluted 3 to 1); one for acid hypo fixer.

7. Hand lamp was placed on the floor with the switch ready to hand.
8. We are now ready to make the exposure, so all lights off. Place a plate (I used a P200 Pan.) in the negative carrier by touch, emulsion side down.
9. Hand lamp lifted from the floor, switched on and held at each side of the drawing, about $15''$ away and at 45° for five seconds each side and then switched off.
10. The plate was developed by touch in complete darkness for five minutes and then fixed. Lights up!

Although the exposure was a guess and the negative was over-exposed I did not make another for a certain reason. When copying a line drawing there are no half tones and the lines need to be dead black against a white base. To cut these lines clear I reduced the over-exposed negative in fairly strong ferri. until it reached a workable density. The negative will now print on any grade of paper with a pure white base.

If I had been copying a bromide print, a second or even a third could have been made quickly as, of course, everything was still set up. Why use D.163, you may ask. It's quicker than, say, D.76, or ID11 and a fine grain developer is not needed. How do I time development in complete darkness? By counting

UNITED PHOTOGRAPHIC POSTFOLIOS OF G^T BRITAIN

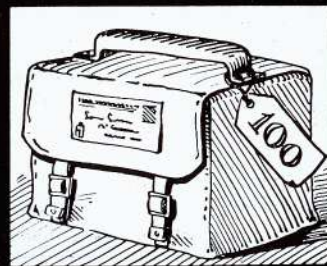
WE HAVE PLEASURE IN ANNOUNCING THE ISSUE OF OUR HUNDREDTH FOLIO

CIRCLE 25. FOUNDED AUG. 1946

— MEMBERS —

F.E. Ramsden. 1946
J.W. Mattinson. 1946
E.H. Ware ARPS. 1947
H.G. Robson. 1947
H.E. Orr. 1947
E.J. Astle. 1949
A.E. Gays. 1950
J. Horsley. 1950

MONOCHROME SLIDES.



25 F.E. RAMSDEN, HON. SECRETARY
AND FOUNDER MEMBER

— MEMBERS —

J. Whitton. 1950
Miss E. Madely. 1951
Miss M. Rosamond. 1951
Dr. P.G.F. Harvey. 1953
R.G. Bruton. 1953
J.A. Lockyer. 1954
H.R. Wood. 1954
Dr. M.A. Steiner. 1955

"one and two and three" like the pips on the radio. I never use a clock in the darkroom, or any other timing device.

This copying system has great possibilities and is really quick. I have produced a negative in under 15 minutes! It is ideal for making your own Christmas cards. Make your drawing big, in pencil and then go over the top with a thick pen and when dry clean off all pencil with a rubber.

Just a point or two to watch. If your enlarger leaks light all over the place, fill the leaks, or cover them up in some way. If you use a hand lamp in a deep shade, keep it pointed down; don't shine it on the enlarger body. If you watch this you will get clear, crisp negatives. I am hoping you will get some good original Christmas cards this time. Let *me* have one, please!

CONGRATULATIONS

In a postal club as large and scattered in membership as U.P.P. it is not easy to keep a complete record of members' achievements in the photographic world. However, we should like to offer congratulations to the following on successes which have come to our notice and at the same time to apologise for any omissions:—

MISS G. L. ALISON (Circle 29), on gaining her Fellowship of the R.P.S., and on having pictures accepted again this year at both the "Royal" and the "Salon".

S. BERG (Circle 20), on gaining his Associateship of the R.P.S. and on having a picture accepted at the "Salon".

E. R. JOHN (Circle 3), on gaining his Associateship of the R.P.S.

T. WHITTON, A.R.P.S. (Circles 10 & 25), on winning the Plaque for the best pictorial print "The Glass of Wine" in the Alliance Competition. This was submitted through the Midland Counties Federation.

W. FORBES BOYD, A.R.P.S. (Circle 29), on winning the Oscar Barnack Plaque for the best set of four large prints in the 1957 Leica Postal Portfolios Exhibition.

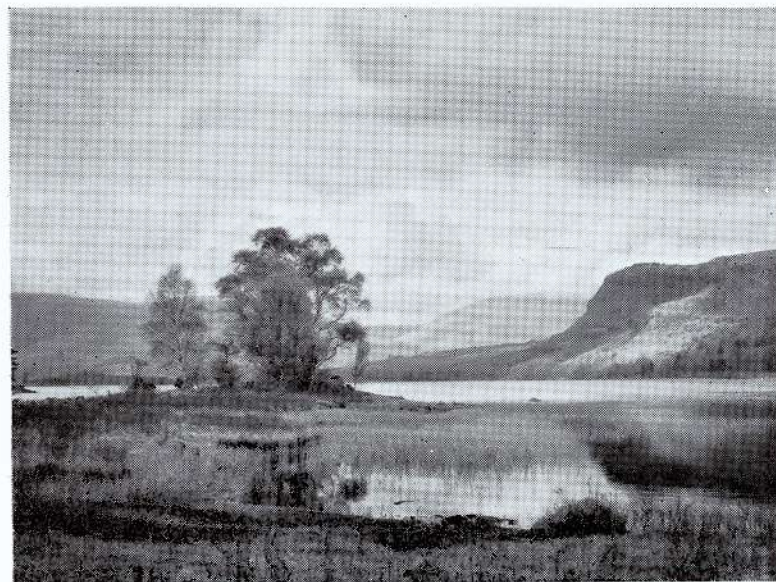
LETTER FROM SCOTLAND

ARISAIG,
INVERNESS-SHIRE.

August, 1957.

DEAR U.P.P. MEMBERS,

To disturb my peace of mind during a quiet holiday by the west coast has come the request to write an article for this magazine. Now to the fortunate being who can "dash off" a presentable letter within the length of a cigarette this would present little difficulty, but to one whose thoughts run less fluently the task becomes a major operation, especially when no subject comes readily to mind. The experience of having supplied a previous contribution is no help at all; it simply limits the choice. So, keen as I am on monochrome slides, three years is too short a time for a repeat performance. A further limitation is my surprising ignorance of what may be described as technical information. My interest is confined almost entirely to the appearance of the finished print or slide, and, having found a workable formula,



DERWENTWATER



ADVANCING NIGHT

I rarely attempt any deviation from the straight and narrow way. A combination of FP3 film and ID-11, followed by "Bromesko" paper or Ilford Warm Black lantern plates developed in D163, has catered for most of my needs since I joined U.P.P. nine years ago. While this has its obvious advantages, it reduces darkroom sessions largely to routine work and I sometimes envy the chap who enjoys "mucking about" with different soups and processes, finding as much if not more pleasure en route than in reaching the journey's end.

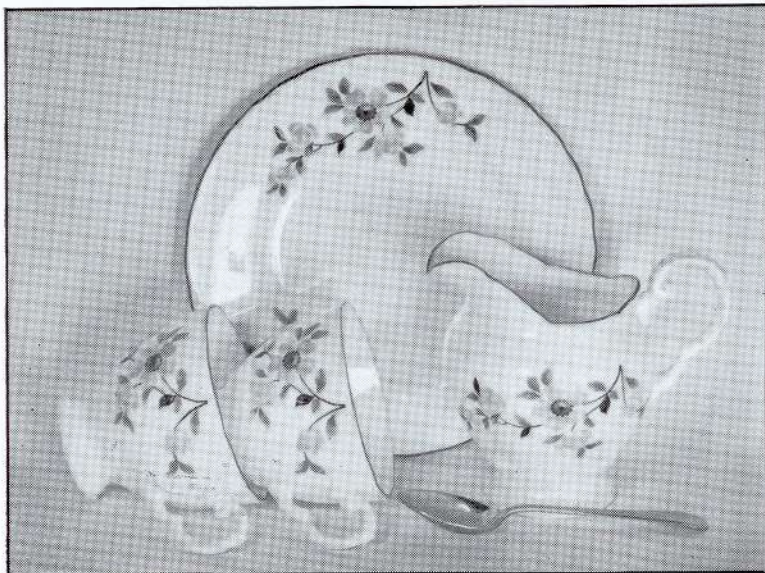
Boredom creeping in? This is a real danger when subjects become difficult to find, when inspiration seems to be lacking and when further progress seems unlikely. Now is the time for a bit of heart searching, for severe self-criticism and for a review of one's whole photographic outlook. Others seem immune from this unsettled state of mind: Tom gets a sufficient thrill out of misericords to keep him busy for a lifetime; Dick, an expert ornithologist, is never likely to lose his enthusiasm, while Harry has a flair for table-tops that will never leave him short of material. Being able to link photography with a hobby is one way of ensuring continued interest.

What is my line? Mainly landscape, an interest that has developed naturally enough from a liking for exercise and enjoyment above all of mountain scenery. My early efforts, limited only by the amount of material I could afford, were little more than holiday records. Consideration of composition, with special attention to foreground arrangement, came in at an early stage. An attempt to express mood was not long in following. More recently, as energy has flagged, photography has been the guiding influence instead of an accompaniment to my travels. The whole business has become a game of patience in which I may be granted a few lucky breaks, or fail to achieve anything. Fewer subjects are chosen than previously, but I will fire away *ad lib* where the same theme offers variety, as in the ever-changing pattern of a lively sea, or in the sequence of cloud forms and fleeting lighting effects that will sweep over a landscape during unsettled weather.

Spending Easter in Borrowdale and summer in Scotland has become a habit. Borrowdale is too well known to need any advertisement in this letter. In spite of its rich variety of interest I have concentrated perhaps too much on one feature alone, so much so that members of Circle 10 must be thoroughly tired of my apparently endless stock of silver birches. How easy it is to get into a rut! Arisaig, where I am now staying, is a lovely spot offering wonderful opportunities for seascapes. During a visit three years ago I found much that appealed to me in its adjoining coastline, in the shapely outline of the islands Rhum and Eigg, on the horizon, but most of all in the wonder of the ever-changing colours and textures of sea and sky. The present visit has yielded less variety. It has been either dull, when any attempt at pictorial photography would be a waste of film, or hazy with heat, a condition equally hopeless for open landscape. During the period I have had the good fortune to meet two talented artists, Dan and Roy Ferguson, of Motherwell. They are taking a short holiday from their normal work, but Roy has been tempted into painting a small water-colour sketch of Keppoch House, facing Arisaig Hotel. A pity it can't be reproduced here side by side with a colour photograph of the same subject, as an example of how a quite ordinary looking scene can be transformed into one of distinct character and mood by the hand of an artist who has technique and vision. Such interpretations are beyond the scope of the camera, but the photographer need not for that reason be discouraged. He too can show both originality and imagination. He can record effects with his camera that no painter would attempt. One thing is essential—an awareness of the fact that lighting is the very essence of photography; that a subject is made or marred by the

system of lighting employed. Are You aware of this? Of course you are. What a stupid question to ask! Do you, at the time of taking, visualise your subject, even if colour is employed, as a tonal design? I wonder. This too is essential if the result is to be pictorially satisfying. The representation of solid form on the two dimensions of a sheet of paper is nothing but an illusion. The film responds only to direct light or to the light reflected by various objects, and the paper, by its resultant arrangement of tones, can do no more than suggest the reality of what has been photographed. The whole pattern of a composition will change as the light comes in from varying angles, so, when control or selection of lighting is possible, the photographer would do well to concentrate his attention on this pattern of tones rather than on the reality of the objects in front of his camera lens.

During these few hot days I have spent my time alternately bathing and exploring the rocky coastline, examining the wealth of colourful detail that exists in and around the countless tiny pools left by an ebbing tide. Here is a new world of interest for the colour enthusiast whose camera will tackle close-ups,



ORNAMENTAL

covering areas of only a few square inches. I have worked in monochrome, selecting subjects for their design, texture and lighting. The results may prove disappointing, but the actual taking has given me considerable pleasure.

Open landscape work still has a strong appeal, but I have tended recently to concentrate more on foreground material, making this the centre of interest rather than a subsidiary feature, and to look out for anything that reacts favourably to the light that falls on it. I have dabbled in "still-life," and the fact that a simple little group assembled in a tiny darkroom can have as much appeal as a grand landscape has given me much food for thought. Still-life or table-top photography should provide a good basic training for any pictorialist since everything is under the photographer's own control. He can juggle as he pleases with the elements of his composition, can select his lighting scheme and, if the result proves unsatisfactory in any way, he can always try again.

Today has brought a complete change of weather: a howling north wind with rain-clouds scurrying across the sky. A yacht has broken loose in Mallaig harbour, playing havoc with the lines of submerged lobster baskets. I have just been round the point to watch the waves venting their fury against the cliffs. An exhilarating spectacle! Any photography? Much too wet, I'm afraid, but there's always tomorrow.

Best wishes to all,

T. WHITTON (*Circles 10 & 25*)

Subscriptions. The Treasurer would like to record his thanks to all those who have paid their subscriptions promptly this year. However, at the time of going to press there are 220 members who have not yet paid. Each will receive a notice to that effect with their copy of the magazine and they are particularly asked to attend to this promptly.

* * *

"LOOK WIDE"

by D. BRIERS (Circles 9 & A/A)

I WONDER how many of you have given a second thought to the title of this article, let alone read it. It is, I think, very appropriate that we in U.P.P. should think of those words in their broadest sense. Many of you who are, or have been, Scouts and Guides do not have to think twice about the person who wrote them. He is of course that legendary figure Lord Baden-Powell.

Many years ago I was a very active member of the movement. A paragraph in the monthly magazine, published for all members, asked that anyone who was interested in having a pen friend abroad should get in touch with the International bureau. This I did, and was put in touch with a fellow Scouter who lived in South Australia. After many years of correspondence we met and cemented a friendship, made in the first place by the pen.

In the days when U.P.P. held the A.G.M. at a hall in Hans Place I met the late "Pilot" Keable. He was interesting many members in a new circle, an exchange of prints with a similar society to our own, in Australia. To me this was a grand idea and so I joined. In the first notebook I read this plea: "What is the Little Man, I have not seen a copy". I posted my copy to this member in Australia; we have continued to correspond and have become good friends.

You are probably wondering how all this ties up. Well, "B.P." had vision when he started the Scout Movement. He knew that one day it would touch the four corners of the earth and help people to know each other better. That is exactly what the Anglo/Australian Circle sets out to do. To exchange views on our hobby and let us see each others prints.

I feel, and it is a feeling that many others have as well, that in a Circle there is a tendency to get bogged down and not realise what is going on outside the Circle. I know that it becomes all so nice and cosy, but how dull. By circulating work abroad it gives help and also gains appreciation. Many members of the Australian Postfolio Society have never seen an exhibition of Salon standard, but there is no lack of effort to attain that end. I cannot do better than quote a passage written in the current notebook. "The big box is a grand idea and the prints of a very high standard. The outstanding quality of some of them has left

me with somewhat mixed emotions — one minute I'm glorying in their quality and perfection, the next I'm mournfully questioning my ability ever to reach even the near vicinity of such perfection. Opportunities are few out here for one in the country to see such work, and a box of this size and quality is a real event".

"Looking Wide" is to me grand fun and after all that is what we hope to get out of any hobby.

* * *

THE GOLD LABEL COMPETITION FOR THE LEIGHTON HERDSON TROPHY

THE Eleventh Competition for the Leighton Herdson Trophy drew a strong entry which was well up to the standard of previous years and many Circles set a difficult task for the Judges, Messrs. R. H. Mason, M.A., F.I.B.P., F.R.P.S., Art Editor of the "Amateur Photographer" and Dr. G. W. G. MacLennan, M.A., PH.D., A.R.P.S., President of the Central Association, to select the best entry. This is borne out by the unusually large number of commendations given to entries which did not win a certificate. Judging took place on Aug. 6th at the Camera Club, where we have very kindly been given one of their studios for this purpose for several years.

There is little one can say about the judging which has not been said in previous years: in some Circles the best print stood out as soon as the panel was put on display and the Judges unhesitatingly made their choice; in others the final result was arrived at only after a slow process of elimination, sometimes with considerable discussion over the last two or three still in the running. When it came to the projection of the transparencies the Judges selected about three or four from each batch as they came on the screen and these were put through again, perhaps more than once, before the final choice was made.

When it came to the selection of the best small print, large print and transparency, there was little hesitation and the Plaque winners stood out, even in the company of their fellow Certificate winners. But it was a very different tale in the final judging for the Trophy and there was long and almost heated argument. We feel therefore that while congratulating Messrs. Chinn and Whitton on winning Bronze Plaques we must also commiserate with them

on being up against such strong opposition and losing by so narrow a margin to Miss G. L. Alison, F.R.P.S. of Circle 29. Being also a member of this Circle, your reporter can testify to the very hot pace set by Miss Alison month after month in the Gold Label Stakes, be it with portraits (in which section she most deservedly gained her Fellowship of the R.P.S. last year), still life or landscapes of great charm and delicacy. In 1953-4-5 she won the award for the best small print; now at last the Trophy which previously eluded her has come her way. Well done, indeed!

WINNER OF LEIGHTON HERDSON TROPHY AND SILVER PLAQUE

"The Dean of the Thistle" MISS G. L. ALISON, F.R.P.S. (Circle 29)

Winners of Bronze Plaques

Prints :—"Hugh Ridge, Esq. S.M.A." N. E. CHINN (Circle 14)

Transparencies :—"Marsco (Isle of Skye)" T. WHITTON, A.R.P.S. (Circle 25)

Winners of Circle Certificates :—

Small Prints

Circle	Title	Author
1.	"Church Lane"	C. HANSON
3.	"Mr. Chairman"	D. T. POPE
5.	"Silver Lining"	R. WILLIAMSON
7.	"St. Thomas' Preston"	J. RHODES
9.	"Chuckles"	H. J. WILLIAMS
15.	"Just in Case"	H. G. RUSSELL, A.R.P.S.
17.	"The Evening Tide"	R. J. HOLLAND
21.	"Ann"	E. HAYCOCK
29.	"The Dean of the Thistle" (TROPHY)	MISS G. L. ALISON, F.R.P.S.

Large Prints

2.	"Mood of a May Morning"	R. PARKIN, A.R.P.S.
4.	"Josef Hermann"	T. J. DAVIES
6.	"A. MacNeil, Esq."	C. DOLBY
8.	"Nosey Porker"	F. L. CROMPTON
10.	"Red Cuillins"	T. WHITTON, A.R.P.S.
12.	"Morning Mist"	R. ROWLAND HILL, A.R.P.S.
14.	"Hugh Ridge, Esq. S.M.A. (PLAQUE)"	N. E. CHINN
16.	No title	G. S. WELLS
19.	"Eventide, London Bridge"	W. H. ROWLEY
20.	"Vivien"	E. M. WILSON
22.	"Door Panel"	P. L. BOUCHER
26.	"Finale"	MRS. B. ALLEN
30.	"Captive Gleam"	F. BALDWIN

Transparencies

23.	"Back Lane"	E. SMART
24.	"Solitude"	T. F. WETHERALL
25.	"Marsco (Isle of Skye)" (PLAQUE)	T. WHITTON, A.R.P.S.
27.	"Waiting for the Tide"	A. JACKSON

28.	"Pavement Artist"	M. C. O'DONOGHUE
31.	"Tree against Sky"	R. L. BORBASKET

The following, although not winning certificates, were highly commended :—

E. E. EVANS, A.R.P.S.	Circle 4	T. J. DAVIES	Circle 4
J. W. CRANE	" 4	A. G. WHEELER	" 7
F. L. CROMPTON	" 8	O. H. DOWNING, A.R.P.S.	" 8
T. WHITTON, A.R.P.S.	" 10	" "	" 12
D. EVANS, A.R.P.S.	" 12	G. E. PEARSON, A.R.P.S.	" 14
E. E. EVANS, A.R.P.S.	" 15	W. H. ROWLEY	" 19
L. H. HOBBS	" 20	A. S. BULLEY	" 24
E. H. WARE, A.R.P.S.	" 25	B. HUTCHINGS, F.R.P.S.	" 28
A. HOARE, A.R.P.S.	" 29	R. L. BORBASKET	" 31
L. GAUNTLETT	" 30		

* * *

FILM STRIP. A film strip of the 37 prints listed above is available from the President, R. Farrand, A.I.B.P., 5, Ashbourne Grove, London, N.W.7, price 4/6d. post free. All orders should be in by December 17th, 1957.

* * *

U.P.P. CALENDAR

1957. Sat. Dec. 14. Meeting of Council at St. Bride Institute, London, E.C.4.

1958. Sat. Mar. 1. Meeting of Council.
April. Closing date for entries to the C.A. Exhibition
(Exact date will be announced later).

Sat. June 7. Meeting of Council.

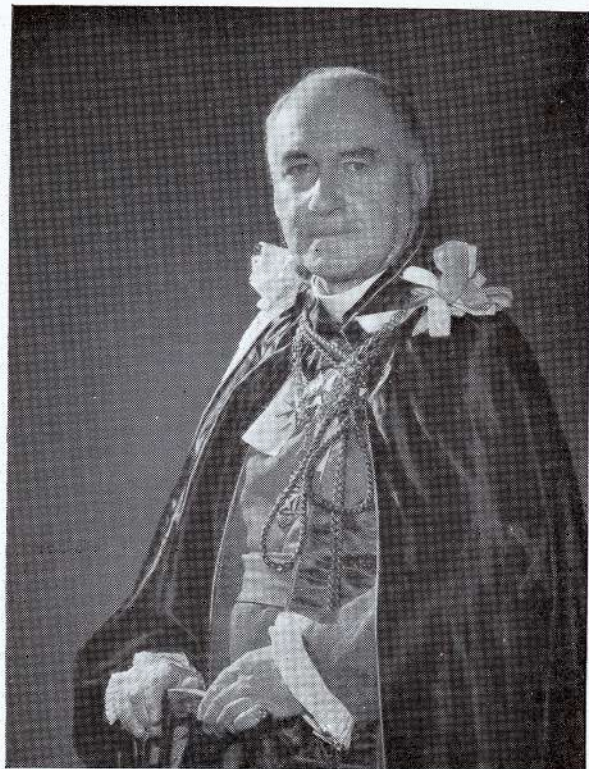
Fri. Aug. 1. Last date for receiving entries from Circle Secretaries for the Gold Label Competition for the Leighton Herdson Trophy.

SAT. SEPT. 20. ANNUAL GENERAL MEETING.

NOTE.—Matters for Council should be submitted, preferably one month before a meeting, to one of the Ordinary Members' Representatives if coming from an ordinary member, or to a Circle Secretaries' Representative if coming from a Circle Secretary.

THE GOLD LABEL COMPETITION FOR

WINNER OF THE TROPHY



THE DEAN OF THE THISTLE Miss G. L. ALISON, F.R.P.S. (Circle 29)

THE LEIGHTON HERDSON TROPHY, 1957

BRONZE PLAQUE — BEST LARGE PRINT



HUGH RIDGE, Esq., S.M.A.

N. E. CHINN (Circle 14)

PRINTS FROM THE

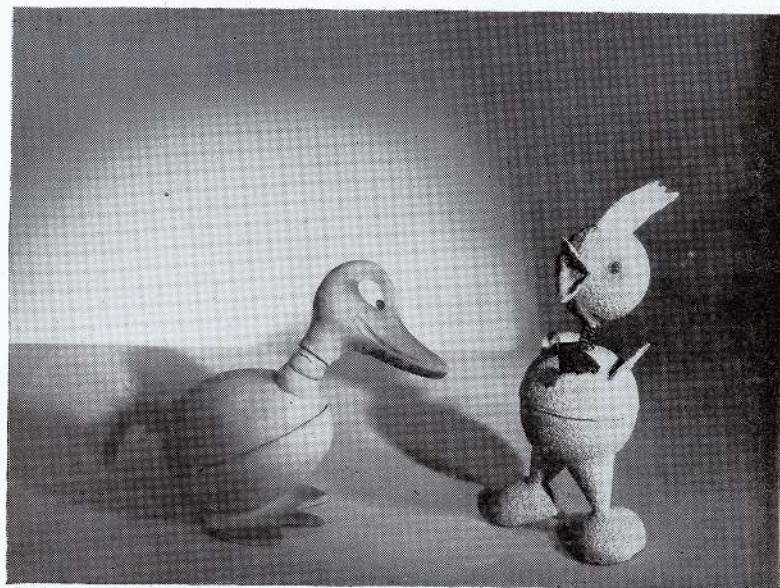


RED CULLINS

T. WHITTON, A.R.P.S. (Circles 10 & 25)

A slide of the same mountain, "Marsco", taken from near the same spot but with a 6" telephoto lens, won the Plaque for the best transparency

GOLD LABEL COMPETITION



FINALE

MRS. B. ALLEN (Circle 26)

THE C.A. EXHIBITION

OUR bid for the awards in the inter-club competitions run in conjunction with the Central Association Exhibition got off to a poor start this year, owing to several postponements of the Council meeting usually held in November, because a quorum could not be obtained. Consequently it was not until the end of February that a successor to Mr. H. C. King as Exhibition Secretary was found. This left little time to circularise members and obtain entries, but this seems hardly excuse enough for the very small number of prints received, especially in the pictorial class to which only 13 of our 420 members contributed. True, it is quality and not quantity which counts, but we have a much better chance of winning the Switch Shield and Herbert Trophy if our selectors have a really good entry from which to choose the prints and slides to represent the club. Their task ought to be made as difficult as possible to decide what first-rate work must reluctantly be omitted, whereas this year it was a case of deciding which not quite up to standard work had to be included to make up the required numbers.

Many members are very hazy as to how this Exhibition and Competition work and as the rules were radically changed for 1957 it may help to explain matters briefly. The Exhibition is now virtually separate from the Competition and has its own separate panel of judges. All entries go before this panel who simply accept or reject as is done for any normal exhibition.

The Competitions are based on a limited number of prints and slides in each class; namely 8 pictorial prints, 4 record prints, 4 pictorial slides and 2 record slides. For the Switch Shield the slides may be monochrome or colour but for the Herbert Memorial Trophy only monochrome is eligible. Clubs now have to nominate the entries to be considered for these competitions but may send forward 50% more than the minimum number required: e.g., they may nominate 12 pictorial prints of which only the highest marked 8 will score. A separate panel of judges deals with these and all rejected on the first viewing get one point. The rest come up again and those rejected this time get two points. This process continues until there are only one or two left which may have survived six or seven rounds and scored seven or eight points. Each club's points are then worked out by taking their highest marked entries in each class to the number required and the clubs

with the highest aggregates win the Switch Shield and Herbert Trophy.

It is important to realise two points: first, that *all* entries go before the judges for the *exhibition*, and second, that no one need be afraid that work not quite in the top class will in any way prejudice his club's chances in the *competition*. If you think your prints or slides have a chance of acceptance for the exhibition, send them along and give the club selectors a real problem in choosing the best to represent the club.

One further point needs clarification. There are other Federations besides the Central throughout the country and many U.P.P. members send work to them through their local clubs and do not support U.P.P. in the C.A. There is nothing in the rules to prevent work being sent to two different Federations and those members who send to, say, the Welsh Federation can also send to the C.A. through U.P.P. The only thing which is barred is the sending of entries to two different clubs in one Federation.

To get back to the 1957 show, which was excellently displayed at the Battersea Central Library, London, the Switch Shield was again won by the City of London and Cripplegate P.S. whom we congratulate on a very fine performance. Points for the leading clubs were:—

	Pictorial Prints	Pictorial Slides	Record Prints	Record Slides	Total
City of London & Cripplegate P.S.	47	9	17	11	84
Twickenham P.S.	39	11	10	9	69
Bromley C.C.	28	10	18	6	62
Southampton C.C.	19	10	16	7	52
U.P.P.	20	10	13	9	52
Croydon C.C.	21	9	18	3	51

U.P.P. again won the Herbert Memorial Trophy by a single point from Cripplegate, with 21 to their 20..

Our sincere thanks go to those who sent entries along. If you were unlucky this year with your prints or slides do not be discouraged: at least one print accepted this year was submitted last year and did not reach the walls! We heartily congratulate the following who had work accepted:—

CLASS A. PICTORIAL PRINTS.			Circle
The Dean of the Thistle	Miss G. L. Alison, F.R.P.S.	29
Orrefors Glass	Miss G. L. Alison, F.R.P.S.	29
Life is Fun	J. B. Ingram	32

In Wester Ross	R. P. Jonas, A.R.P.S.	29
L. Leven from Garbh Bheinn	R. P. Jonas, A.R.P.S.	29
Look out for Squalls	E. A. Rees	2 & 5
Trio	R. H. Smith	30

CLASS C. RECORD PRINTS.

Crozier, Ripon	P. Heaton, F.R.P.S.	22
Panel by Epiphanus, Evesham	A. Hoare, A.R.P.S.	29
Ringed Plover, approaching nest	E. H. Ware, A.R.P.S.	20, 25, A/A

CLASS B. PICTORIAL SLIDES.

Banqueting Hall	E. J. Astle	25
Thames Sunset	R. W. Donnelly	27
Suspension Bridge, Bedford	Dr. B. V. I. Greenish	4
Idle Mooring	Dr. B. V. I. Greenish	4
Wastwater	J. W. Mattinson	25
Derwentwater and Skiddaw	J. W. Mattinson	25
Mountain Birches	T. Whitton, A.R.P.S.	10 & 25
Autumn Leaves	T. Whitton, A.R.P.S.	10 & 25
Silver Birch	T. Whitton, A.R.P.S.	10 & 25

CLASS D. RECORD SLIDES.

Inn Sign, Norwich	Dr. B. V. I. Greenish	4
Corbel, Triforium, Norwich	Dr. B. V. I. Greenish	4
17th Cent. Dutch Chair Panel	P. Heaton, F.R.P.S.	22
No. 1 Station of the Cross, Keighley	P. Heaton, F.R.P.S.	22
Saints at Woolpit	A. Lee	25
Stone Curlew, Brooding	E. H. Ware, A.R.P.S.	20, 25, A/A
Myrtle Warbler	E. H. Ware, A.R.P.S.	20, 25, A/A
Ringed Plover, approaching nest	E. H. Ware, A.R.P.S.	20, 25, A/A

We also congratulate Messrs. S. Berg, A.R.P.S., O. H. Downing, A.R.P.S. and H. E. Orr who had acceptances, submitted through another club.

* * *

WHY NOT BRUGES?

by F. G. MIRFIELD, A.R.P.S. (Circle 29)

MANY Members of U.P.P., I have no doubt, long to take a photographic holiday on the Continent. But it is not all who can spare the time and expense to go by car; and whoever is catered for by the numerous Coach Tours in Europe, it is not the Photographer. On a recent trip by car to the Netherlands I spoke to several keen photographers who were members of coach-parties; all were bitterly disappointed at having to roar past glorious subjects for the camera without stopping, and at arriving at such places as Nuremberg, Cologne and Bruges when the light had nearly vanished, and they were booked for an early start next morning.

So why not an independent holiday in North Belgium with Bruges as the first objective? The route to Ostend is one of the cheapest to the Continent; Bruges is only thirty miles off by train, with Ghent thirty miles more and Brussels another thirty. There is no language difficulty, as English is widely spoken and understood. Bruges is a particularly "English" town; some may think that this is not in its favour, but the numerous British tourists usually content themselves with a launch trip on the canals, tea in the Market Place while listening to the Carillon of the Belfry ringing out such light classics as Schubert's *Marche Militaire*, and an evening stroll to see the flood-lighting. That is not the serious photographer's way to see Bruges. Prowl round the old town on foot; you will certainly get lost, but does that matter when every little street or canal has its cluster of old Flemish houses, often with a vista of the Belfry or one of the fine Church towers delightfully placed at the end? Incidentally, those modern menaces, T.V. Aerials and telephone wires, are far less in evidence than usual.

Bruges has been called "The Venice of the North". Well, like Venice it is built along canals, and these, like those of Venice, are sometimes a trifle smelly. But while photography is very difficult at Venice (at any rate I have found it so) because every subject is so hackneyed, and though this applies to some extent to Bruges also, a leisurely walk will reveal many subjects which have not been worked threadbare. Old Bruges is completely surrounded by water; its actual name, Bruges or Brugge, means "Bridges" and dates from early times. The canals of the outer ring are broad

and are used by quite large barges ; but they are none the less very attractive, lined as they are by trees and old houses and enlivened at one corner by two unspoilt windmills ; and the old fortified Town Gates, built across them, are most picturesque. At the south they merge into a quite charming little lake, the Minnewater or Lake of Love, with the Béguinage at one end and delightful views across the water of the Spires and Towers of the old city. Within this outer circumference there is a smaller circle of narrow canals enclosing the original medieval city, with its fine mansions and great churches ; these are flanked by old houses, crossed by numerous bridges and populated by swans. In this small circle are the Belfry and the fine Gothic Hotel de Ville ; here photography is more difficult since the squares are used as car-parks ; still " the part is often better than the whole ", and the portals and carved stone-work can offer good pictures. A common feature of Flemish towns is the Béguinage or Almshouses ; the " Princely Béguinage of the Vineyard " in Bruges is particularly charming, with its quadrangle of small white houses and the old ladies with their quaint head-dresses. There are also, if you can find them, some small Almshouses, built by the rich Burghers



THE OSTEND GATE, BRUGES



IN AN ALMSHOUSE COURTYARD, BRUGES



THE QUAI VERT, BRUGES

of the past, notably "The Peleican" and the "de Meulenaere", whose courtyards are well worth an exposure.

Finally, if it rains there are always the Pictures. It is sheer blasphemy to put it like this, for the little collection of Memlings in St. John's Hospital simply must be visited, and the larger gallery of Flemish Art, ranging from Memling and the Van Eycks to modern times, in the Groeninge Museum close by is equally fine. Add to these some very fine Churches; and I am told that Bruges contains sixteen Museums!

One last suggestion before leaving Bruges. It is well worth while to make the day trip, by coach and ferry steamer, to Middelburg on the Dutch Island of Walcheren. But choose a Thursday. Many of the women wear their quaint local costume all the time, but at the Thursday market they are all in fancy dress, and it is a most picturesque sight. Six miles beyond lies the old Port of Veere, which anyone who has read that charming book "Van Loon's Lives" will be interested to see.

Two or three fine days in Bruges will make a deep hole in your stock of film and give you plenty of Folio fodder; so you can pass on to Ghent. This is a much larger city, but the centre is a

sort of patrician version of Bruges, with many canals lined by the magnificent mansions of the rich merchants, notably on the Quai aux Herbes and the Marché-aux-Légumes; and some very fine churches, many old houses, the imposing Château des Comtes and two pleasant old Béguinages. All these sights lie within quite a small area, and one fine day should yield a good bag of negatives.

Next comes Brussels. Like Paris it defies description; there is, no doubt, plenty of scope for photography; personally I don't like Capital Cities, and I have not tried. But a stay in Brussels will fill in a deficiency which I have not mentioned. The country round Ghent and Bruges is hardly a landscapist's paradise, as it is so flat; but south of Brussels, towards Waterloo and beyond, the country is wooded and hilly, and much of it is very beautiful. Parts of the Ardennes and the Meuse Valley near Dinant and Namur are, of course, magnificent, but they are rather further afield.

My real object in bursting into print was to suggest a pleasant photographic holiday for those who could not spare much time and were dependent on public transport and their own ten toes; which ten toes, in my opinion, will usually secure better pictures than long journeys by motor car. But I do suggest to those U.P.P. members who take their car further afield, to Austria, The Black Forest or Switzerland, that instead of enduring the soul-searing rush over the Routes Nationales of N.E. France, followed by the horrors of the German Autobahns, they should cross to Ostend, spend a day in Bruges and a few hours in Ghent, and make for their destination via the charming medieval towns of South Germany, Rothenburg, Dinkelsbühl and Nordlingen. It is a little longer, but whereas on the usual route their bag of worth-while negatives will be exactly nil, they will be astonished by the number of masterpieces this diversion can produce.

To end with the practical side. Belgium is no more expensive than other European countries and is cheaper than many. There are numerous hotels to suit every pocket; the food is good, as the Belgians are satisfied with nothing but the best ingredients. Wine is expensive, but the national drink is beer, which is cheap and good. As regards photography, exposures will be much the same as at home. It is wise to take your film with you and to declare it; take a receipt for your camera if it is of German make, so as to pacify the British Customs; declare everything on your return and don't look guilty. I have made more than thirty photographic tours all over Europe and have returned with countless exposed and undeveloped films; I declare the lot and have never once encountered trouble.

THE A.G.M. AND RALLY

SEPTEMBER 21/22, 1957

MANY U.P.P. members met at the London Salon of Photography during the morning, when old friendships were renewed and the work of the experts was torn to shreds. In general we thought the Salon was not up to standard, its presentation especially being rather "tatty". A group of members went on to view the exhibition at the Royal, about which it could be said that the "Royal has out-saloned the Salon".

After lunch some 90 members assembled at the Royal Hotel for the Annual General Meeting. Opening his address, the President reported with sadness the deaths of two of the club's oldest friends, "Tiny" Hills in July, and Arthur Baxby only eight days previously.

The President then referred to the successful manner in which U.P.P. evidently combined instruction and pleasant social contacts against a background of common interest. *"As a Club we certainly succeed to an unusual degree in the first part. It is surprising that as a postal Club we succeed so well in the second part, yet many members find opportunities to meet. Those of us who travel about the country seldom find ourselves so far from a fellow member, who always welcomes us, that a spare evening cannot be filled in an enjoyable manner, and if you wear a Little Man Badge it is not uncommon to be accosted by fellow members during meals in restaurants, on train journeys and in public places. These are all incidents that bring mutual pleasure, but it is of course to this Annual Meeting that we come to meet our associates in U.P.P."*

He went on to remind all members that they should be prepared, personal circumstances permitting, to contribute in an active manner towards the running of their club. He said *"We cannot expect every member to jump forward to become an officer of the Club, but I do think that many of you HAVE a desire to help but, maybe because you are bashful or diffident, you are TOO RELUCTANT in coming forward and volunteering your service. Now I must appeal to you to throw such reluctance to the winds. We have now been most fortunate in securing the services of three assistants to the General Secretary, Group Secretaries who will act with the full authority of the General Secretary himself. And of a Recruiting and Publicity Secretary. But we have had to seek them out, whereas we should have had a reserve of volunteers from which to draw. We still must find somebody to look after our entry to the C.A. Exhibition. We still must find somebody to edit the "Little Man"*

Magazine. There is always a never ending hunt for Circle Secretaries, which is one of the most satisfying jobs you can undertake. None of the jobs in U.P.P. is onerous, so please, if you think you would like to undertake any one of them either now or at some time in the future, do write and let us know. And DO IT NOW. By so doing you will remove one of the biggest worries we on Council have and will lead yourself into deriving even more pleasure from your membership."

The President then referred to the constant need to have suggestions from members for the betterment of the Club, and gave examples of those that had been implemented during the past year. Referring to our entry to the C.A. this year he said that whilst we could not be satisfied until we had won "that shield" we could be proud that we had reached the position of 4th in the list for the Switch Shield, whilst we had again, for the third time, won the Herbert Trophy, and he called for a show of appreciation of the Lantern Slide workers for their great effort in that difficult and competitive field of activity, a request that was supported without reserve.

The General Secretary's Report, the Treasurer's Report and the Statement of Accounts were approved without question.

The Leighton Herdson Trophy was then presented to Miss Gracie Alison, F.R.P.S. for her print "The Dean of the Thistle". The applause clearly indicated the consensus of opinion that the judges had accurately selected the best print of the year for this award. Miss Alison was then presented with the Plaque for the best small print, and the remaining presentations were made to those members who were present to receive them. A vote of thanks was then proposed to the Exhibition Secretary for all his hard work in putting on the show of Gold Label prints and slides and this was carried with enthusiastic applause.

These business affairs were soon over, giving members plenty of time for conversation and gossip, and for seeing what the other "little man" looked like.

The lecture this year was given by Mr. Eric Freeborn, A.I.B.P., F.R.P.S., lecturer at the Regent Street Polytechnic, London, who spoke on the subject of "Photography Today". Referring to the various phases of photography throughout its history Mr. Freeborn suggested that whilst photography had been hailed as a process that provided the undistorted truth, and was used in that manner by the pioneer photographers, it had then passed through a phase when it was used in an untruthful manner, as for example, by posing even very ordinary people in top hats against a background of columns and grandiose decorations to make it seem that they were what they were not and to show the best of everything

whilst excluding the worst. Mr. Freeborn then pointed to the more recent phase, introduced largely through the influence of "Picture Post" which followed a policy of showing the truths of life, as had been exemplified in the works of Dr. Eric Salomon. He then intimated that the photographer of today was the experimentalist who was searching for a way in which photography could be used as a genuine illustrative medium, and that he thought that quite soon we would see, as the outcome of the present transitory phase, a new phase in which photography would be used with sincerity and in a proper manner.

The provocative manner of the lecturer produced many pointed comments from members which were skilfully handled whilst Mr. Freeborn was showing us examples of first year students' work.

After a short interval, put to good use by everybody, eighty-three members and friends sat down to an excellent dinner, which seemed to be appreciated by all present and during which formalities were conspicuous by their absence.

The day ended with a commentary on the Gold Label Exhibition by Mr. R. C. Leighton Herdson, F.R.P.S., F.Z.S., whose excellent candid and helpful remarks were just what we have come to expect from him. As the new Hon. Gen. Secretary, Mr. S. Berg, A.R.P.S., said in his vote of thanks, it is easy but not very helpful to pass flattering remarks about those entries to which other judges have given the awards but that is not Leigh's way and everyone should have learned from his frank yet constructive criticism.

On the Sunday following the day dawned wet and miserable, and no doubt this unusual turn of events deterred many members from joining the Rally, but sixteen members did meet at Hatfield, and coincidentally the sky started to clear, the sun to shine and we found that Hatfield contains many charming corners. After lunch we toured Hatfield House, and it will be remembered that Lady Salisbury had granted us the privilege of taking photographs inside this lovely mansion. Our guide, at first a little disconcerted by the noise of so many shutters clicking, was most helpful, and we found that our numbers had grown to 21 by the time we came to the end of the tour of the house. Meanwhile the weather had continued to improve to become the photographer's dream, and those members who decided not to come should regret their timidity, and determine not to miss the next Sunday Rally.

R. F.

* * *

Obituary

It is with deep regret that we have to record the death of two old and very loyal members of the Club and to offer our sincere sympathy to their relatives.

ARTHUR BAXBY, who died on Sept. 8th after a short illness, joined P.M.P.P. before 1940, when our detailed records commence, and was a member of P.P.P. Circle 4 when the two clubs joined to form U.P.P. in 1946. He was Secretary of Circle 3 (P.M.P.P. C 2) from 1945 up to his death and also stood in as Secretary of Circle 8 for a time in 1955-6 while a new Secretary was being found. He served on Council from 1953 to 1956 as a Circle Secretaries' Representative. A photographer with a keen sense for beauty, especially in that difficult branch, open landscape, he won the Leighton Herdson Trophy in 1952 with a charming little print of Lakeland, "Passing Storm". He also had work exhibited at the "Salon". We have been asked by the President to publish the following letter which he received from Mr. Baxby's son:—

"I am writing on behalf of my Mother to thank you for your letter of sympathy, also the lovely floral tribute from the folio. It is some consolation to know that my Father was so well respected in the photographic circle. Would you through your magazine please thank all members who have written to my Mother at this, our sad loss".

J. H. R. (TINY) HILLS joined Circle 29 in April, 1945 and continued a member until early this year when a serious operation caused him to drop out, temporarily as he and we all hoped. However, an attack of bronchitis, caused, many of us believe, by a too early return to his honorary job of press photographer to his Bank's sports, dramatic and other activities, caught him still weak from the operation and he passed away on August 18th. "Tiny", as all his friends knew him, was always keenly interested in the affairs of the club and joined Council as an Ordinary Members' Representative in 1951, becoming a Vice-President the following year, a post which he held until shortly before his death. He was also one of the club's two Auditors for several years. Well versed in matters of procedure, his advice was of great value to his fellow members on Council, where his loss will be keenly felt.

* * *

CIRCLE REPORTS

CIRCLE 1. After a period of uncertainty, we are now at a strength of 13, with prospects of one or more new members from the North. We shall be issuing our 300th folio in December and as this is quite an occasion, we are celebrating with a special round. The majority of our members do not like set subjects, so we are not having one for the prize which will be won in the usual way. We wish all other circles "Good Shooting" and hope that they will, in due time, put out their 300th Box. H.T.

* * *

CIRCLE 3. The circle is still going strong as is evidenced by the fact that two members have this year gained their A.R.P.S.—G. I. John and E. R. John (no relations). We also have back in the fold I. J. Rees, A.R.P.S. A newcomer to the circle, D. T. Pope, gained three Gold Labels with his first three prints, one of them "Mr. Chairman" winning the Certificate. Taken altogether, there is not a happier circle in U.P.P. A.W.B.

(This report was received from Arthur Baxby only a few days before his death. Such was his loyalty and keenness that not even the start of a fatal illness prevented him from having a report sent in.—Ed.)

* * *

CIRCLE 4. Circle membership remains much the same as it has been for several years and we go drifting along, enjoying the good company even if our photography remains rather mediocre. We try to make the A.G.M. the big event of the year and at the last one (1956) we mustered 14 members who had a grand time together continuing their paper arguments where they had left off in the last notebook. This year we passed our 150th folio. No celebration was organised for the event as we thought it better to reserve our energies for a real celebration for the 200th! R.F.J.

* * *

CIRCLE 8. Despite uncertainty at times over Secretaries during the last year or so, at the moment the circle is doing very well. The notebook is lively, controversial and well patronised. One happy humorist apparently takes the notebook and his typewriter to bed to make his entry! Now at full strength, the circle hopes for a somewhat more settled period and sends its best wishes for the coming year to all others. J.R.B.

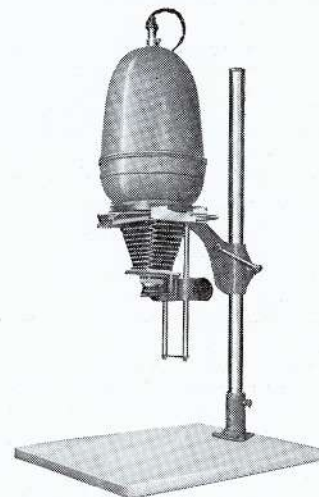
* * *

CIRCLE 9. This has been a difficult year, particularly from the point of a changing membership. Our thanks are due to the Hon. Gen. Sec. for the way in which he filled the empty spaces. It must not be thought from that statement that the circle is dead—far from it. These changes are just the normal turning over that takes place in every postal club. Our membership is varied: we do hope that with the wealth of talent in our midst we might yet "lift" the Leighton Herdson Trophy. In the 1955 "Little Man" we issued a challenge to any small print circle—or large for that matter—to a print battle. The challenge has not yet been accepted, but it still stands. We believe that by sticking together in one circle and never venturing beyond the boundaries of one's own Box, circles become too parochial. September will see the issue of our 275th folio and we hope for many more. As we are over 21, reminders of our age will not be notified. Greetings to all members of this grand club. D.B.

GNOME

POPULAR ENLARGERS

There is a Gnome Enlarger for every negative size from 35 mm. to $\frac{1}{2}$ plate. The extremely popular Rangefinder models with exact, foolproof focusing: the sturdy Universal Alpha: the smart, inexpensive 35 mm. Gamma II: the new Beta II, the ideal enlarger for the beginner, are all backed by Gnome's many years' experience of quantity enlarger production. See them today at your photographic shop, or write for free catalogue.



UNIVERSAL ALPHA.

For all negatives up to $2\frac{1}{4}'' \times 3\frac{1}{4}''$.

With twin-bar focusing; large, cool lamp-house; adjustable lamp height; spring pressured negative carrier; interchangeable lens flanges; quick release on column.

Price from £14 - 11 - 3.

GNOME PHOTOGRAPHIC PRODUCTS LTD.

354 CAERPHILLY ROAD, CARDIFF

CIRCLE 10. I am happy to report that there has been only one change of members during the past year. In consequence all the members have really got to know one another. Another "Get together" feature that has been introduced is the Annual Circle Rally. We held our first in the Lake District in April 1955 and it was such a success that it was voted to annual status. Our second was held this June in Bakewell, Derbyshire, and next year's is already under discussion. The main idea has been to keep the venues in the northern half of the country. This gives those members who find it difficult to make it down to the A.G.M. a chance to meet each other. Naturally, the Southerners attend if they can. Up to now we have had over 50 per cent. attendance and we hope that it will improve. The idea is passed on to other circles and if you do anything about it you won't be sorry.

Our "Golden Boy" Tom Whitton (who was recently awarded his A.R.P.S.) only managed to win half of the year's Gold Labels and the rest of us were quite happy to share the remainder. Our 200th folio was issued on August 1st and to mark the event we had a set subject "Celebration". One of our members, Alf. Pearson, has offered to present a pewter tankard to the author of the most original print. At the time of writing the winner is not yet known. H.R.W.

* * *

CIRCLE 14. The year has been one of little change in this circle. Any losses in membership have been immediately replaced and our members stand at 17. Perhaps the most encouraging feature of the year's work has been the great improvement all round in the quality of the prints, which is well exemplified in the award of a bronze plaque to Mr. N. E. Chinn, for his portrait study "Hugh Ridge, Esq. S.M.A." One of our members, F/O J. C. Davies, has been on Active Service in Cyprus and his return to the fold is looked forward to by all. So also is the return of Harry Spencer from hospital. All members are hoping for an even more successful year next year. G.E.P.

* * *

CIRCLE 15. We started the year rather dismally by losing the services of our long suffering Secretary, G. H. Russell, but thankfully he remained in the circle which at that time numbered only 11 members. Good work by that hard core has since increased our membership to 18 and one could not wish to belong in a circle of more lively, interesting and likeable photographers, both amateur and professional. The notebook is very well contributed to and fairly blisters with heated but good-natured arguments. Likewise the crit. sheets—no back-slapping, but good sound advice. There are at present two vacancies for anyone who would like to join a circle with plenty of GO in it. J.W.

* * *

CIRCLE 16. Now in our 140th round and still going strong! We did hope to get up to full strength of 18 members in 1957, but stuck at 13. In spite of this, there is plenty of variety in the work entered each round and the notebook contains many an interesting discussion. One recently was: "Why can't we have solid black in our bromides?" I much doubt if the answers convinced the questioner! We still have beginners in the circle and would welcome more, as that was our original aim right from the very start. We got in eleven rounds in the twelve months and this shows credit to Frank Higginson who carried on the good work during my recent illness. My sincere thanks to all those who sent me good wishes during that very trying time. We lost a good member recently, Joe Broadhurst, in a very good cause—he left us to become a Circle Sec., the third to be recruited from Circle 16. Our loss is Circle 8's gain. Good luck to him in his new job! F.E.R.



This is the Camera which wins Gold Labels

The ARETTE 1a is in the 35mm camera which was a sensation when it was introduced in April . . . a sensation because of its many new ideas . . . a sensation because of its low price.

The ARETTE 1a extra-wide, reflected frame view-finder is ideal for wearers of glasses, and it's corrected for parallax too. Film transport sprocket wheels are centrally placed to eliminate strain and torn perforations. F/2.8., 4.5cm coated lens, SVS shutter from 1 to 1/300th sec., fully synchronised, also delayed action.

There are many other features which your dealer will point out.

Arette 1a £23. 19 11

Same specification as above but with a genuine Gossens Photo-Electric Exposure meter calibrated for the latest light values.

Arette 1b £33. 17. 8

This latest model of the ARETTE has a coupled rangefinder, with one range-viewfinder window. All the features of the ARETTE models above have been retained. The film wind is on the base of the ARETTE 1c.

Arette 1c £36. 18. 2

THE PULLIN OPTICAL CO., LTD., 93-97 New Cavendish Street, London, W.1

CIRCLE 20. Several changes in membership have taken place during the past year but vacancies have quickly been filled and the strength of the circle has been maintained at 16 members. Lively and lengthy discussions continue through the notebook as one might expect in a circle which contains members with keen opinions on the alleged "old" and "new look" photography. No fancy special rounds or exchanges with other circles have taken place but competition for representation at the A.G.M. has been pretty keen and as a result a good standard of work has been evident. Special congratulations this year to Stanley Berg who gained his A.R.P.S. at the first attempt and the best of luck to him in his new job of Hon. General Secretary. L.H.H.

* * *

CIRCLE 21. This circle continues to flourish and the very few resignations that take place are a good indication of its healthy state. The popularity of colour in 35mm. film does not seem to have affected the enthusiasm of its members for producing good monochrome prints from 35mm. film, in which this circle specialises. A circle rally was held at Whitsun, organised by the circle's very efficient Assistant Secretary, Eric Haycock. The location was Southport, and though this district is not rich in landscape beauty, the members who attended managed to shoot off quite a lot of film. Eric, assisted by his wife, Anne, hospitably threw open his own home at Ainsdale, near Southport, and each evening members were entertained to a slide show and supper. In all, eight members attended, some accompanied by friends and relations, and they came from such far-off places as London, Birmingham and Blackpool. The thanks of all members are due to Eric and his wife, who were entirely responsible for the great success of the very pleasant weekend. G.A.T.

* * *

CIRCLE 22. I suppose the best way to report on Circle 22 is that we have had a steady year. We got away to a bad start by several unexpected resignations from old and rather valued members. Eventually the gaps were filled and in our very English and conservative way we took a while to accept changes. However, now I am glad to say we are on an even keel again. We were fortunate enough to get Percy Heaton, F.R.P.S. join our fold and he has been a great asset to the circle to help along the less talented members: also he has taken off the weight of an unbalanced circle and now, at the end of the year, we find all the very loyal members improving steadily. J.W.H.E.

* * *

CIRCLE 24. This circle has made good progress in spite of minor troubles such as changing the Secretary hurriedly and losing three members during the year. It was well under strength at the beginning of the year but we now have only two vacancies. Among our new members is a lady who shows great promise and I feel sure she will soon raise herself to the Gold Label Department. The Gold Labels have been shared between eight members out of a membership of 18. This demonstrates the keen competition which the circle enjoys. One of our members is an amateur entomologist (I think that is the word — he studies insects). He uses a Praktiflex and is alleged to use an extension tube a yard long. His beautiful pictures of moths have sent several members to their public libraries to read about insects. We confine ourselves to 2" x 2" mounts but roll film cameras may be used. If there are any members of U.P.P. who have taken up colour and would like to join a circle which can appreciate good colour work in all its aspects then they should write to the Recruiting Secretary and ask for Circle 24: the first two are assured of a warm welcome from the other members. T.E.C.L.

Give your prints the New

"LUSTRE"

Finish

Do not confuse the new "Lustre" print finishing fluid with old-fashioned sticky varnish 'dope'. "Lustre" is free from gum, varnish, or wax, and until recently was the well-guarded formula of an international worker of great reputation.

"Lustre" makes highlights sparkle, gives translucent depth to shadows, and superb quality to the finish. With every bottle of "Lustre" is given a copy of "From Final Wash to Exhibition Wall" which describes the print-finishing technique of a famous judge and writer, the inventor of "Lustre".

Already, hundreds of photographers have tried "Lustre" and their results have brought repeat orders and glowing testimonials.

SPECIAL TRIAL OFFER TO U.P.P. MEMBERS

To all Circle members a generous sample of "Lustre" will be sent for 3/- Post Free. Sufficient to finish 50 to 60, small 3" x 4" prints, or up to 30 12" x 10" size.

Send Now! 3s. post free

Lustre for life! 'Lustre' for loveliness!

CHARSLEY (Chemicals) LTD.

CHALFONT ST. GILES, BUCKS

CIRCLE 25. In spite of being told repeatedly that monochrome slides are "dead" this circle fails to be convinced. At any rate we have no intention of lying down even if our favourite plates, L5s, have been withdrawn from production! Our fifteen members are as keen as ever and at present busy trying alternatives, even negative material. We intend to carry on as usual during this "depression". Owing to the great demand for colour, for lecturing purposes, our "Bird Man", Snip Ware, has gone right over to 35mm. colour. As he is not making any more monochrome slides he has left the circle, after about ten years. We shall miss him very much and feel sure that he, too, will miss us. His slides are always a real delight and his place will take some filling. The U.P.P. entry for the Central Association Exhibition will suffer too. Owing to some considerable delays during the year by one member, now resigned, we only managed ten rounds in the twelve months. Our thanks are due to Miss M. Rosamond who has done so much for the circle in keeping the folios moving whilst I was ill and generally brightening up the notebook by neat typing. We would welcome three or four good "Sliders" to help us win the Herbert Shield again next year.

F.E.R.

* * *

CIRCLE 26. The year started off as a rather hopeless proposition for the circle. We had almost gone on the rocks: another wave and the ship would have broken up. But that wave never came: instead out came a lifeboat and with it came not only life but sunshine and I am happy to say that Circle 26 is now in smooth water and everyone is very happy. In a short time we shall be able to say that our circle is the best in U.P.P. We have good friendship, good workers and above all interest is very high. To me, as the one who looks after the boxes, it is a great pleasure to be able to serve such wonderful friends. I will be very disappointed if Circle 26 is not in the top three next year. I hope that all other Secretaries will have a good run in 1958 and will be able to enjoy the folio as a member and not have that horrible worry of: "Is that box number so-and-so going to move or must I send an S.O.S." This is one of the things that really take away the enjoyment of being a Secretary and if only all U.P.P. members would realise this, life would be a lot easier.

C.E.J.

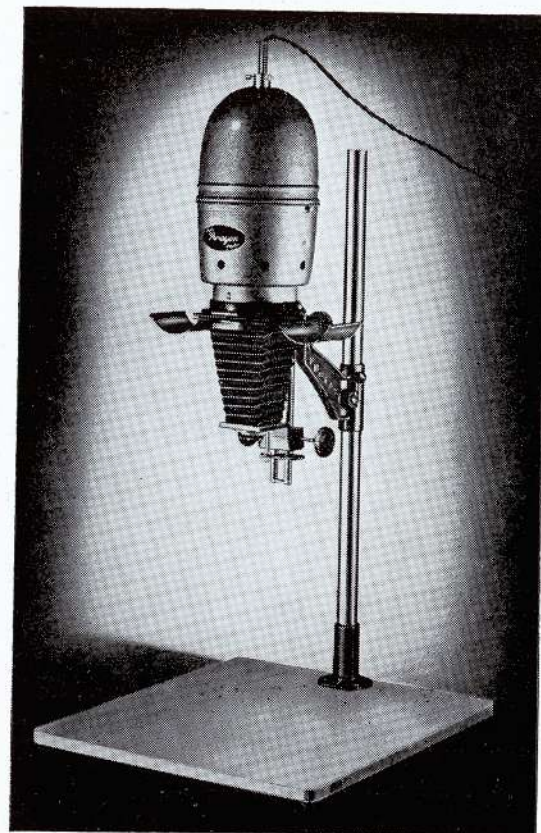
* * *

CIRCLE 27. At the beginning of the year membership was somewhat in the doldrums, but it has now bucked up to eighteen members. Judging by the standard of the entries, all seem keen to get their hands on a Gold Label or two. Incidentally, the Gold Labels have not become a monopoly; nine members shared the year's crop between them. Last October we sent out our 100th folio with three of the original founder members still on the rota. We thus became the first U.P.P. colour transparency circle to reach that milestone. We now press on to our 200th folio. The standard of the entries for the centenary round was well above average, everyone making a special effort, and the slide which won the Gold Label also won the Circle Certificate. The type of material used by members is very diverse, from Anscochrome to Raycolor, and the odd Dufay occasionally puts in an appearance. However, Ferraniacolor is the favourite for the home-process brigade whilst Kodachrome is most favoured by those who prefer the trade-processed way of colour photography. During the year a vote was taken on whether the new 2 $\frac{3}{4}$ " slide would be accepted in the circle, and despite the many hard things said about that size, a majority were in favour, so we now accept it.

R.W.D.

* * *

ANGLO-AUSTRALIAN CIRCLE. Despite a shortage of exchanges during the year the circle is continuing a good work. Although this is an international exchange circle, the standard of both sides is varied. We have our advanced



PHOTAX PARAGON ENLARGER

£14 - 8 - 5

FROM ALL PHOTO DEALERS

workers and also those of a lesser standard. British work is very well received in Australia, as many of the members do not have the chance of seeing exhibitions. It is hoped that during the next year we shall be able to step up the number of boxes circulating between the two clubs. Perhaps it is not widely known that the club in Australia is a replica of our own. We need more members in the British team; the boxes have no restriction on the size of print. We normally circulate prints up to 10" x 8" but every fourth folio a larger box is used in which prints up to 15" x 12" may be entered. The Australian members are very keen and if enough members were forthcoming they would like to start a further circle. It is an interesting point that the man who started the Australian Portfolio Society has been awarded the Kodak Gold Medal for services to photography in Australia. If any member is interested in joining the A/A Circle will he please apply to me.

* * *

"LITTLE MAN" BADGES

The Treasurer still has a small stock of the neat and attractive "Little Man" badges in enamel on silver plate, with stud fitting, price 3/- post free. Early application is advised.

It is regretted that pin fastening for the Lady members is not at present available, but if there is sufficient demand a few will be specially made when further supplies are ordered. Will those interested please notify the Treasurer as soon as possible; they will be advised if and when supplies are available.

COOK & PERKINS LIMITED

*wish to thank their clients and friends
for their support, and trust that it will
be continued in the future.*

+ +

COOK & PERKINS LIMITED

OPTICAL ENGINEERS AND SCIENTIFIC INSTRUMENT MAKERS

PEMBROKE WORKS, PEMBROKE ROAD,

MUSWELL HILL, N.10

Telephone: TUDor 9731-2-3

+ +

Official Repairing Agents in Great Britain for Carl Zeiss, Germany, and
Bausch and Lomb, U.S.A.

This FREE BOOK tells you how
to take brilliant snaps in **FULL COLOUR**
with **YOUR** camera



**20 pages of
COLOUR**

**EASY TO
FOLLOW**

**Family
scenes**

**Outdoors
and indoors**

**Beach and
river scenes**

You can take brilliant colour photographs this summer with *your* camera—just as easily as black and white. This *free book*, so easy to understand, tells you how. Simply go to your local dealer, buy a GEVACOLOR film and send the empty carton to us with your name and address. That's all.

GEVACOLOR

POST NOW!

Send with empty carton to:—
GEVAERT LTD., Dept. C, GREAT WEST RD.,
BRENTFORD, MIDDLESEX.

NAME

ADDRESS C.C.